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SATURDAY, DECEMBER 27
DISCO SHOW
PEOPLE'S CHOICE
"DO IT ANYWAY YOU WANT"
JAMAICA'S MR. MUSIC
ERNIE SMITH
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Montreal Reggae Band
FRIENDS OF MINE
with Tony Vassell — Frenchy B. Brown
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Riley's Funky Hut — 8479 Victoria — 737-3988
Discus Music World — 1690A St. Catherine W. 932-8598
Palais du Commerce - Showmart - 1650 Berri

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$4.50, 5.50, 6.50
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THÉÂTRE MAISONNEUVE
PLACE DES ARTS, Montréal 129 (Québec) Tel 842-2112

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THE ENERGETICS one of the brightest young groups on the current entertainment scene are currently appearing nightly until January 4th at ROCKHEAD'S CAFE located at Mountain and St. Antoine. Reserve now for NEW YEAR'S EVE ($9.00 per person) which includes "ALL YOU CAN EAT" SOUL BUFFET, a great floor show starring THE ENERGETICS, dancing, hats, horns, and balloons. CALL 861-2161 or 861-3243.

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December 26, 27, 28, 29
French 2:00 p.m. English 4:00 p.m.
or a real life play with children participation in French immersion and sing song
"TI-JEAN VOUDRAIT BEN S'MARIER"
January 2, 3, 4. 2:00 p.m.
Tickets on sale at Sheraton Mount Royal, suite G-20
Montreal Trust, P.V.M.
Information: 526-0821

PRO-ACTUEL presents in concert
Ravi Shankar
with Alla Rakha, tablas
Nodo Mullick, tamboura
MONDAY JANUARY 5th at 8 P.M.
Tickets from $4 to $7.50
SALLE WILFRID-PELLETIER

Premier Concerts presents
THE TRAVELLING PLAYHOUSE
IN
Cinderella
LIVE CHILDREN'S THEATRE DIRECT FROM NEW YORK
PLUS FAMOUS FEMALE VENTRILOQUIST
VICKI TAYLOR and RONNIE
SATURDAY
JAN. 24 at 1:30 p.m.
$2.50 — 3:00 — 4:00
SALLE WILFRID-PELLETIER
PLACE DES ARTS, Montréal 129 (Québec) Tel 842-2112

Troupe offers 'real' kids drama

By CARMEL DUMAS
for The Gazette

Bopping about on stage in her paper-straw wig and her bright yellow plastic smock, energetically dealing with her 10-12 year old world, she reminds you of Little Lulu. As the sister of two typical young boys in the children's play C'est tellement cute des enfants (Children are so cute), 33-year-old Monique Rioux appears to be truly a kid.

So does actor Daniel Meilleur who plays the older brother. He knows the mischief, the loneliness, the curiosity, the humor and the love one supposes all children share. His march across the stage, provocative and proud, is a little masterpiece: "Is there a girl here who can whistle like this? Is there a girl here who can whistle like THIS?"

Three years ago, Meilleur was Rioux's drama student at l'Universite du Quebec.

At that point, she was researching ways to bring children and youth theatre authors closer together. It was the beginning of La Marmaille, now performing C'est Tellement Cute, at the Outremont Dec. 29 and Jan. 4.

In the youth theatre world, crowded by fairy tales, wobbly clowns, bal-loons and goddabaas, La Marmaille's formula comes as a revolution. It is where psycho-drama meets realism.

During hours of workshops, the children tell actors and writers about their everyday dramas. Each child picks his actor and tells him what he would like to see him do and say. This helps create a basic script which may later be transformed into play and interpreted by professional actors.

PERMANENT

Initial research three years ago produced five plays.

This led to the birth of La Marmaille as a permanent group. Although all four members are actors, Rioux, after 12 years of teaching, is the animator. Meilleur and France Mercille are regular performers, and sociologist Jeanne Leroux adds her specialized knowledge to the experience. They operate out of the cultural centre in Longueuil, where the actual workshops are held.

La Marmaille does not see itself as a performing group. "When we present a play, it's just to further our research, to find something out."

What kind of thing do they discover? For example, they worked with two groups of children — with children of specialized laborers living in apartment buildings, and with children of professional parents owning their own homes. Four children in each group of 10 were observed intensely, to evaluate their degree of creativity and their capacity of expression. All children had qualified as the more creative students of two Longueuil schools.

At first it appeared that the laborer's child was incapable of making objects speak, whereby the profes-sional's child would take of-ing monologues, bringing a monster to life in a ther-mometer and so on.

But after 10 sessions of dramatic expression workshops, the tables turned, and it appeared that the labor-er's child then went even further than the profession-al's child in expressing his perceptions and his emo-tions. However, the profes-sional's child moved more easily into fantasies, while the laborer's child operated at a strong gut level.

"What it showed us overall," say Rioux and Meilleur, "is that this sort of dramatic expression work-shop doesn't do much for the privileged kid. It leaves him at much the same level. But it does wonders for the less privileged kid."

REACTIONS

La Marmaille studies the different behavior of boys and girls, their different re-actions to different circum-stances and emotions, the different attitude of a child when he is with or without his mother. The group then gives its observations to edu-cators and performers.

"But too often people come to us for a recipe," complains Meilleur, who re-grets that so many actors do children's theatre with a lower spirit, waiting to make it in "real" theatre. "Que-bec lacks a youth theatre tradition," he says.

La Marmaille's work is bound to spread. Already, la Nouvelle Compagnie Théâtrale, at the Gesu, which has a tradition of sup-porting workshops, is patron-izing a project to be present-ed next season in schools.

As of January, La Mar-maille will work with stu-dents of 12 and 13 years of age, and with authors Michel Garneau (Four by Four ...), Claude Roussin (Laura Se-cord ...), Marie-Francine Hebert (C'est Tellement Cute ...) and Claire Leroux (monologist); on the writing of this original production.

Also in January, La Mar-maille will have a new show called A quoi qu'on joue? (What shall we play?), a premiere in participation theatre. The idea is to give a scenic environment to a workshop play in which the actors are the protagonists. The spectator-actor will be invited to make gestures, sounds and words that fit the "house" he will be in: the house of sadness, of shy-ness and so on ...

SCIENTIFIC

Monique Rioux's book, L'Enfant et l'Expression Dramatique, will be released at l'Aurore at about the same time.

"What we are pursuing," she says, "is a scientific way of gathering reactions."

But although they have come so close to children that they can actually make you believe that they are children, the members of la Marmaille are still subjected to a censorship.

Children laugh at their own silliness which they rec-ognize in the mischievous kids of C'est Tellement Cute when they go and ask the new neighbor what color her pee is. Adults laugh too. "But they feel easier with Snow White", say Rioux and Meilleur.

No doubt, La Marmaille will not in motion the tradi-tion Meilleur was mention-ing. Only one other theatre group has come as close to the reality of the young pupil and child: Les Amis de Tréteau, in Vendredi Soir, recently presented at l'Aurore at about the Videograph.

But they called their show an adult show — for La Marmaille, children are young adults, and adults are old children.

C'est Tellement Cute des Enfants will be presented at the Outremont Dec. 28 and Jan. 4.

La Marmaille cast in Ce tellement 'cute' des enfants.

Critic's choice

Rock's top ten this year

Top Ten lists usually elicit squeamish — or, at best, coy — apologies from critics questioning the whole silly reasoning of the damn things.

Of course personal taste is involved in the selec-tions, but I also think such lists can be a reflection of the wide variety of music available to the popular re-cord consumer each year.

That said — and with regrets to the realms of country music, folk, and mainstream and experimental jazz — here is my Top Ten recordings of 1975 (in no particular order):

Bob Dylan, Blood On the Tracks (Columbia) — Taut crackling lyricism is matched by exciting spontane-ous performances in this return to supreme form by Mandro Dylan.

Keith Jarrett, Koln Concert (ECM) — His most flowing solo piano duo; once Jarrett hooks you into his sense of discovery, the listener soon hangs on every note.

Blue Oyster Cult, On Your Feet Or On Your Knees (Columbia) — Heavy metal at its rocking finest; perverse enigma with a sense of humor.

Allen Toussaint, Southern Nights (Re-prise/Warners) and **The Meters, Fire On The Bayou** (Reprise/Warners) — They get a hand in hand in creating the most intelligent funk around.

Weather Report, Tale Spinnin' (Columbia) — Of all the "Jazz-rock" ensembles, this is the closest to an orchestra; brilliant conceptions blend with sensitive play-ing.

Bob Marley & The Wailers, Natt Dread (Island) — Reggae at its mellowest and most ingenious.

Jeff Beck, Blow By Blow (Epic) — The British guitarist's finest disc in an erratic career; even nonbe-lievers get up for this subtle stinging record.

Herbie Hancock, Man-Child (Columbia) — "Pure-jazz" fans may cringe, but this is the fullest most color-ful disco album of the year.

Rock & Pop
by Juan Rodriguez

Flora Purim, Stories To Tell (Milestone) — a lovely voice soaring amongst lush, imaginative arrang-ments.

Honorable Mentions: Frank Zappa/Mothers, One Size Fits All (Discreet/Warners); Airto, Identity (Arista); Edgar Winter, Jasmine Night Dreams (Columbia); Stan Clarke, Journey To Love (Newporer/Atlantic); Con-traction, La bourse ou la vie (Arcati); Ville Emard, Ville Emard Blues (London); Gary Burton Quintet with Eberhard Weber, Ring (ECM); Wayne Shorter W. Milton Nascimento, Native Dancer (Columbia); Ville Emard, Mellwaine (Kata); Keith Jarrett and Jan Garbarek, Be-longing (ECM); Au' Chose, Une nuit comme une autre (CBS); Bob Dylan & The Band, The Basement Tapes (Columbia).

Since some recording artists seem to make better singles than albums, I have included a list of my favor-ite singles of the year: Meme Cole, Cocktail (Capital); Bob Dylan, Harricaine (Columbia); Eagles, One Of These Nights (Warners); Michel Pagliaro, What The Hell I Got (CBS); Jefferson Starship, Miracles (RCA); Isley Brothers, Fight The Power (Epic); Dec., I'm Not In Love (London).

Happy new year folks.

On the air this weekend

2:00 p.m. (CBC-AM) Metropolitan Opera. Han-sel and Gretel. Humperdinck.

8:03 p.m. (CBC-FM) The Entertainers. A por-trait of The Pointer Sisters and an interview with members of Octavian, a new group from Ottawa.

8:30 p.m. (CBC-AM) CBC Stage. Sowdones Me-morial, adapted from the novel by Stefanie Rosa. A drama with Murray West-gate.

10:03 p.m. (CBC-AM) Anthology. Time Was Away, a portrait of Irish poet Louis Neice. Also, Please Ladybird Painter, a story by Rachel Wyatt.

11:03 p.m. (CBC-FM) The Great Canadian Gold Rush. A special Christmas show.

SUNDAY

9:00 a.m. (CKVL-FM) Songs of Our People. Larry Fredericks hosts.

10:03 a.m. (CBC-FM) Musically Speaking, with host Jacob Siskind. Violinist Ida Haendel joins Jacob in a discussion of variety of un-named performances at Pointe by Chanson.

1:30 p.m. (CBC-AM) The Entertainers. Singer-songwriter Jane Lan is inter-viewed by Wendy Blair.

3:03 p.m. (CBC-AM) The Bush and the Salon. The Secret Ocean, by Alan Ornan. The story of the dis-covery of Nootka Sound on the B.C. coast by the Spanish.

7:03 p.m. (CBC-AM) NHL Hockey: Boston at Philadelphia.

8:00 p.m. (CKVL-FM) Dr. Feelgood Show. Hot Tuna is among those fea-tured tonight.

10:03 p.m. (CBC-FM) Something to Talk About. I'm Talking to My Friends. A one-man performance by Irish actor Michael Ma-cliammoir, who talks about the life and times of Ireland.

10:30 p.m. (CBC-AM) CBC Playhouse. Tiger, by Derek Raby. A child strikes up a conversation with a tiger in a zoo and the situa-tion sets off a philosophical discussion about the meaning of freedom between the two.

11:00 p.m. (CFQR-FM Artists of Canada. Violinist Claire Segal is host Eve Curlee's guest tonight.

11:00 p.m. (CBC-FM) Music of Today. Pianist Monica Gaylord plays music of Canadian women compos-ers.

Midnight (CBC-FM) That Midnight Jazz. Louis in Hollywood. Part 7.

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